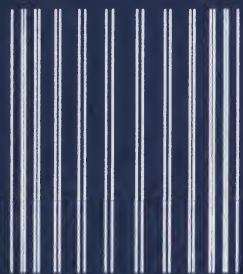




COLUMBIA LIBRARY COLUMNS



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Lewis Galantieri, in the late 1950s, posing with his
characteristic Turkish cigarette

Lewis Galantiere

The Last Amateur

DAVID ALETHEA

He was a small man, standing no higher than about 5'6", and he had a somewhat myopic look behind his thick glasses. But the impression he made was of someone much larger as he spoke in flowing yet measured accents, with precision and eloquence, almost as one might write. As his hand elegantly swept the air he held his trademark Turkish cigarette, the kind he had smoked even as a penniless young man recently arrived in Chicago from Los Angeles during the height of the Chicago Renaissance. His name was Lewis Galantiere, and it was perhaps the fact that he carried such a fine old French name, despite the fact that his father was a Jewish immigrant from Riga, that determined the shape of his life, the persona he was destined to make for himself.

Fifty or so years later, within the subdued elegance of the Century Association, the Coffee House Club, or some other equally exclusive locale almost invisible to the general public, the accomplished raconteur might be talking of the early days in Chicago with Sherwood Anderson, Ben Hecht, Carl Sandburg, and his closest friend, the literary journalist Burton Rascoe, sitting around Schlogl's tavern or frequenting the South Side salons where a new literary vision was being shaped for our century. Or he might be speaking of the Paris years, of the time of friendship with Hemingway, of the literary and artistic life of France, or of the many literary personages he chaperoned around *his* Paris whose contours he knew so well and whose language he spoke so perfectly that he could, and often did, pass himself off as a native. Or he might be talking of his friendship with the ill-fated author-pilot Antoine de Saint-Exupéry and of the trials of translating his works.

The man knew everybody, but nobody, it seems, knew him. He carried within himself a compendium of the culture, the personalities, the politics and foreign affairs of our century. He was a writer's writer and a critic's critic, as well as one of the finest French transla-

tors of our time, yet he left us no work by which we might know the man. Perhaps he is best described in his own words from the supplement to his translation of the *Goncourt Journals*: "In every civilized society," he wrote, "there are men who leave nothing of significance to posterity, but whose talents as commentators or conversationalists, or *animateurs* were a precious leaven in the society of their time."

By the time Sherwood Anderson and his wife Tennessee arrived in Paris in the spring of 1921, Galantiere was already installed there. In Paris, he reported, Anderson was in great form:

Sherwood was happy in France, and the reason was somewhat that the French liked him so much He carried with him, wherever he went, the authentic American culture, and he made America appear to be what at its best it is—a band of shrewd, friendly, unenvious, good-looking people; not particularly concerned to understand other men, but ready to appreciate them and very far from assuming that there wasn't room in the world for their kind and his too.

Galantiere must have carried this image with him for a long time, for, several decades later, when he found himself, in a very different world, working and writing in the field of foreign affairs, it was just this America that he sought to represent to Europeans.

After Anderson's visit Galantiere became a kind of one-man receiving committee for American writers, and he seems to have thoroughly enjoyed it. "I have Paris, her eating places, her *geographie bistoidale*, in the palm of my hand," he wrote to Rascoe. Indeed, whether his guests wished to see and be seen at La Coupole like Sinclair Lewis, to drink all night at Aux Peres Tranquilles like Rascoe and Cummings, to visit a quaint old French village like Sherwood Anderson, or to frequent those places favored only by the inner circles of the French literati, Galantiere was at home in them all. Furthermore, Galantiere spoke impeccable French. Rascoe wrote:

Galantiere is the native American who is best informed on current and classical French literature [He] knows, moreover, the argot of Montparnasse and Montmartre as few Frenchmen know it. Frenchmen consult him on colloquial innovations in the language, he can argue with a cabman in the cabman's own patois. . . .

Galantiere was there to receive Harold Stearns when he arrived in Paris after his famous July 4 departure from New York, a departure that is supposed to have initiated the 1920s expatriate movement. And he even had a few good words to say about him. Gilbert Seldes,



Galantiere with Sherwood Anderson (right) at Anderson's home "Ripshin" near Troutdale, Virginia

another who often had difficulty finding defenders, was housed by Galantiere in his Ile St. Louis garret while he wrote the *Seven Lively Arts*.

Without question, however, Galantiere's most famous caller was Ernest Hemingway. Hemingway and Galantiere were fond of one another and saw a good deal of each other for a couple of years. Galantiere read much of what Hemingway was writing. He thought some of it very good and sent the little book *Three Stories and Ten Poems* to Rascoe in New York for review. After a time, however, their friendship cooled, apparently as a result of Hemingway's intense dislike of Galantiere's fiancée.

Galantiere, however, continued to have a high estimation of Hemingway's work. In a *Chicago Tribune* review of *In Our Time*, Galantiere wrote with considerable insight and discrimination of Hemingway's early work. Writing of Hemingway's first published book, *Three Stories and Ten Poems*, Galantiere pointed to exactly the quality that was to become the hallmark of Hemingway's distinctive style:

In these verses, as in the three stories contained in the same small book, the accent of revolt is reduced to the minimum compatible with an intelligent apprehension of reality. . . . The maturity of Hemingway's work consists in the suppression of the instinct to revolt, in the possession of a sense of proportion which leads to a careful, frequently a poetic, *constatation* without commentary.

Galantiere's final estimate of Hemingway and his work was contained in his 1964 *New York Times* review of *A Moveable Feast*:

More than anything else the book is a chant of love addressed to his first wife. He knew that in the invincible armor of her candor she possessed a strength greater than his own and forever denied him. Two natures struggled in the breast of this Faust—and they died in each other's grasp, so to say, the lower nature resisting with its last breath. Because there was this struggle, we must speak of tragedy, not of pathos.

But Galantiere saw the lower nature slowly take hold. "Were war and blood sports," he asks, "a psychic need to which his prodigious talent responded by making of him the supreme poet of the age of violence in which he lived?"

When Rascoe became literary editor of the *New York Herald Tribune*, his first act was to hire Galantiere to write a literary letter from Paris. His columns over the next two years contain, besides analysis of the French literary scene, past and present, brief insights into the work and play of the literary circle in which he was a kind of invisible presence. He writes of visiting Proust in the company of Proust's friend Walter Berry, one of the few allowed into that inner sanctum; of collecting money to support James Joyce and listening to him sing of Molly Bloom and, perhaps most frequently, he writes of Jean Cocteau whom he considered to be by far the finest of the younger French writers and whose novels *Thomas the Imposter* and *The Grand Écart* he translated.

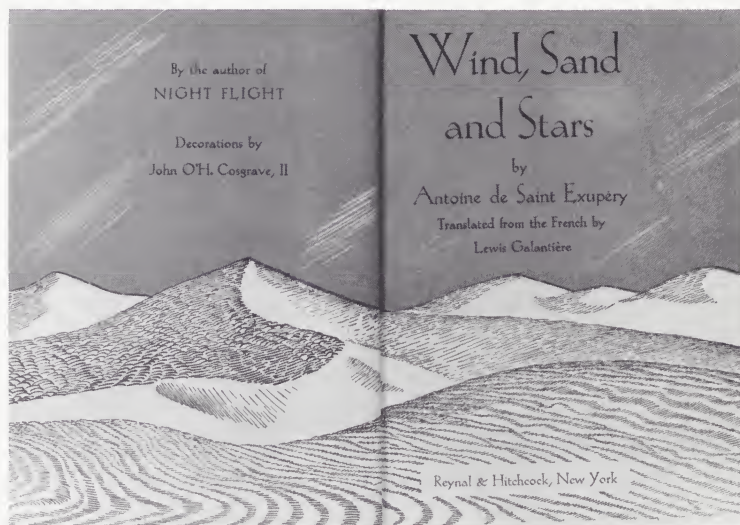
Though invited by Joyce to undertake a lecture tour on *Ulysses* with his collaboration and urged by Sylvia Beach to write a guide to reading *Ulysses*, Galantiere undertook neither of these projects. By the time he returned to New York in the late 1920s, he had produced only a peculiar little satire entitled *France Is Full of Frenchmen*, a book which he never later mentions and which he perhaps preferred to forget. Through the unlikely theme of a contingent of midwestern congressmen and chamber of commerce leaders come to teach the postwar French how to get their society together, Galantiere displays his lively understanding of the differences between the French and American characters.

In 1928 Galantiere returned to New York where he took up a position in the foreign department of the Federal Reserve Bank of which he would eventually become the head. It was in the financial district that he met and befriended the young John Houseman, an as yet unsuccessful writer and actor just weaning himself from his position as American representative of his father's grain trading business. The two collaborated on several very mildly successful Broadway plays in the French "boulevard" tradition. But the crucial moment for Houseman came when Galantiere, whose charm and brilliance always won him entrée to the circles of high culture, took Houseman with him to the Sunday salon at the Askews'. There he introduced him to Virgil Thomson, just returned from Paris and looking for the right person to direct his opera of Gertrude Stein's *Four Saints in Three Acts*. The two hit it off famously, and Houseman's imaginatively unique production was successful beyond anyone's wildest expectations. "He was responsible for my whole career," Houseman once said of Galantiere.

In 1937 Galantiere published probably the only work of which he was unequivocally proud, the English edition of the *Goncourt Journals*. The Goncourt brothers fascinated him. They were the chroniclers of the artistic, cultural, and social life of Paris in the latter half of the nineteenth century. Authors of about fifty books, their diaries remained their masterpiece. The Goncourt brothers were the progenitors of the naturalist school of literature in France

and the first to see in the small items of everyday life contributions to social history.

Galantieri, the banker and amateur, may hardly strike one as an adventurous figure. But he did have a taste for writer-adventurers. In the late 1930s he became involved literarily and personally with



Several of Galantieri's translations from the French became best sellers such as this autobiographical account by the French novelist and aviator of a dangerous wartime mission.

two writer-adventurers who bore a certain similarity to one another: Gontran de Poncins and Antoine de Saint-Exupéry. Both children of the highest aristocracy, they had forsaken their heritage to pursue lives of adventure and literature, yet both retained to the end a certain aristocratic hautiness and sense of grandeur that was both charming and offensive. And, oddly enough, both found success in America before they did in their native country.

De Poncins, after sailing the South Seas, embarked upon a lone voyage to the frozen north in search of the most neolithic existing

community on earth. This he found on King William Island not far from the Arctic Circle. Here he spent eighteen months living with the natives, starting as a rather snobbish product of Western culture and ending humbled by the power of the environment and by the elemental wisdom of the natives. In his diaries he produced a series of extraordinary pictures of their life. From these voluminous notes Galantieri, as collaborator, wrote the book *Kabloona* in 1939. The book was an instant success and spent many weeks on the best-seller list. It was not until 1945 that the book finally appeared in France. At the same time Galantieri was working on the translation of St.-Exupéry's novel of flight *Terre des Hommes* (*Wind, Sand and Stars*).

With the fall of France in 1941 St.-Exupéry joined the band of French exiles in New York, but he joined none of the squabbling political factions. Already a hero in America, St.-Exupéry was being called upon to act as a spokesman for the French to the American people, to explain the dismal performance of the French in the face of the German onslaught and to defend the French character. Through Galantieri, he was pressed for a quick submission of the text of *Flight to Arras*, which Galantieri was translating as it was written. Once again it was a question of translating, literally of giving form to, an unfinished and constantly changing text. St.-Exupéry's constant revisions and additions made this extremely difficult, and his middle of the night calls to Galantieri to read him his latest text led at times to a certain degree of conflict between the two men. *Flight to Arras* was finally published early in 1942, and, although neither St.-Exupéry nor Galantieri regarded it as an entirely successful work, the book spent six months at the top of the best-seller list. Again the French version would not appear until after the war.

Later in 1942 Galantieri was assigned to a post in the Office of War Information where he eventually became director of the French Section. Working first out of New York with such émigrés as Claude Lévi-Strauss, André Breton, and Denis de Rougemont, then in London with the journalists Pierre Lazareff and Raymond

Aaron, he eventually accompanied the allied troops to Paris where he set up the first allied information bureau.

The war over, Galantiere returned to civilian life, but his direction thenceforth was more toward foreign affairs than literature.



Galantiere and Colonel Louis Dio at a recording session for a propaganda broadcast to France on the BBC, August 2, 1944
(Photo by Weston Haynes)

His last literary work was his adaptation of Jean Anouilh's *Antigone*. The play opened on Broadway on February 19, 1946, starring Katherine Cornell and Cedric Hardwicke. Though the production was not entirely to Galantiere's liking, and his adaptation and program note roused some controversy over his departures from Anouilh's real intention in the play (which had been first produced in occupied France in 1943), the play was nevertheless a great success on Broadway.

Until his death in 1977 Galantiere carried on an intense, if rarely public, literary life. Though he refused to take on any major trans-

lations himself, he campaigned tirelessly for improved quality of translations and for the rights of translators. Through his positions in the ACLU and PEN, he fought for the release of Ezra Pound and for freedom for Soviet-bloc writers. Highly respected by the French, he was awarded the Légion des Arts et Lettres. Perhaps the culmination of his literary career was his organization and chairing of the historic PEN conference of 1966, the first ever held in America. The conference brought into communication writers of every stylistic and political stripe, focusing, as had always been Galantiere's bent, on the art of writing as such, regardless of the opinions expressed therein.

For all that Galantiere frequented the centers of literary activity for well over half a century and knew so many of the major writers of his time, he remained a man whom few if any really knew. Yet, perhaps the last of that breed invented by the Enlightenment, the amateur of letters, he was certainly a precious leaven to the society of his time.

Sadler and Sadleir

Scholar-Collectors

CAROL Z. ROTHKOPF

It is a paradox that Sir Michael Ernest Sadler (1861–1943) and his son, Michael Thomas Harvey Sadleir (1888–1957), who were so similar in so many ways, came confusingly to have different surnames. Both were men of far-ranging interests in their respective professions, education and publishing. In addition, both were passionate collectors—the father of art and the son of books. Indeed, anyone interested in looking for new insights into the nature vs. nurture debate in heredity would likely find the lives of this father and son a rewarding place to start. The description Sadleir wrote of his father's art collecting in a memoir could be easily reworded to describe Sadleir as a book collector:

...he had become the kind of collector he was destined to be—a discoverer of neglected artists of the past, and an appreciator, ahead of the market, of progressive painters of the present. His historical and prophetic sense enabled him to recognise influences hitherto overlooked, and to foresee possibilities of permanent achievement in the eccentricities of experimental work.

Something of this generosity of spirit and breadth of understanding is evident in the letters of both of these remarkable men in the Rare Book and Manuscript Library. The Sadler/Sadleir letters are vivid reminders of how the tireless exchange of ideas went on between persons of similar interests in the era before direct dialing made the art of correspondence all but obsolete.

Among Sir Michael Sadler's letters are some to such luminaries of an earlier time at the University as Nobel Peace Prize-winner and long-time president (1902–1943) Nicholas Murray Butler; George Plimpton, a founder of the Friends of the Columbia Libraries; Allan Nevins, the noted historian; and Brander Matthews, the first professor of dramatic literature at Columbia, or at any American university. Sadler's letters to these people are models of graciousness mingled with judicious criticism, as when he asked Matthews if he



Art patron and collector Michael Ernest Sadler, 1936

had not been “a bit hard on Ruskin” in his book *American Character* but generously concluded, “I agree most cordially with your view as to the general situation.”

The Michael Sadleir letters at the Rare Book and Manuscript Library are mainly concerned with his work as a director of the old and distinguished publishing house of Constable in London and with his work as a bibliographer. There is correspondence with Melville biographer Professor Raymond Weaver; the literary agent Paul Reynolds; the publishers W. W. Norton, Bennett Cerf and Donald Klopfer of Random House, as well as two successive directors of the Columbia University Press, Frederick Coykendall and Charles Proffitt. It was Proffitt’s unhappy task to reject Sadleir’s

memoir of his father's life for publication by the Press as being of only "limited" interest in the United States. This was scarcely a response likely to be welcomed by Sadleir, the devoted son, who had once described his father as "my best and wisest friend." Accordingly, his letter to Proffitt is chilly and dignified, the words of a man who has himself had to write countless rejection letters but nonetheless seems a trifle wounded at finding himself the recipient of such a document:

June 9th 1949

Dear Mr Proffitt,

I ought to have acknowledged earlier your letter of May 18 about the memoir of my father. While I am naturally sorry that the Press of Columbia (with which University he was frequently connected through his friendship with Murray Butler) should not see its way to place the memoir on its publishing list, I admit freely that the slant from which the book had to be written is not the most interesting one from the point of view of American educational circles. Possibly you may feel more interested in the Educational Biography of my father which has been planned and which I hope will some day be completed by a writer versed in the technicalities of educational progress.

Yours sincerely,
[signed: Michael Sadleir]

It is a measure of the son's devotion to the father that Sadleir should not only have written the memoir but fought for its publication in the United States. Sadleir by this time (1949) was himself not only a respected publisher but a man of enormous distinction as a biographer, bibliographer, and bibliophile. An honored figure in the British book world, Sadleir had served as president of the Bibliographical Society from 1944 to 1946 and was already the acknowledged mentor of such distinguished younger bookmen as Graham Pollard and John Carter, among many others.

Indeed, the only part of the book world in which Sadleir might be described as merely a qualified success was as a novelist. The American bookseller and librarian David Randall recalled in *Duke-dom Large Enough* (1969) that Sadleir's "true friends tactfully never mentioned his novels if perchance they had read them."

Sadler, still using that spelling of the name, published his first novel, *Hyssop*, in 1915, following graduation from Balliol College, Oxford, and while serving with the war trade intelligence department. When his second novel, *The Anchor: A Love Story*, was pub-



Michael Sadleir, novelist and noted bibliographer
(Photo courtesy Constable Publishers)

lished in 1918, it was perceived as lurid material by an enterprising journalist, who splashed the news of what he took to be the tale of a distinguished educator's romance in his paper under the titillating heading, "A VICE CHANCELLOR'S LOVE STORY." As the real author later wrote, his father who was then Vice-Chancellor of the University of Leeds, "... was very cross. He declared that it made him—and through him, Leeds and its University—look ridiculous,"

concluding that the younger Michael "... must find some name to put on your stories which cannot be mistaken for mine." And that, of course, is how it is now possible to tell Michael Sadler from Michael Sadleir.

It was precisely such small but often highly significant details that Sadler/Sadleir patiently hunted on his way to becoming, arguably,



Sadler and Sadleir, father and son, circa 1915

the most notable bibliophile and bibliographer of his time. Remarkably, such time-consuming and painstaking labor did not stop him from publishing more novels, of which the most important are *Fanny by Gaslight* (1940, made into a film in 1944) and *Forlorn Sunset* (1946), both of which are set in the London underworld of the late nineteenth century. To an important degree, the appeal of these novels comes from the total authenticity of the background and setting that Sadleir provided.

Readers who are at all familiar with Sadleir the bibliographer and Sadleir the bibliophile will know that the source of this authenticity was the writer's own collection of what he called "raffish fictions

dealing with the fast life of Victorian London," plus a wealth of related ephemera he described simply as "Londonia."

Naturally, there was rather more to his collecting and writing than these glimpses of the London underworld suggest. In his introduction to the catalogue of his great collection of *XIX Century Fiction* (1951), appropriately called "Passages from the Autobiography of a Bibliomaniac," Sadleir recalls growing up "... in a household devoted to Jane Austen and Dickens, and with a limited but genuine fondness for Anthony Trollope." As an undergraduate, Sadleir briefly collected the French symbolist and decadent poets, but in his own words, "the voluptuous pallor of tuberoses" quite rapidly lost its appeal to be replaced by what was to become a lifelong preoccupation with the literature of Victorian England in all its manifestations.

Sadleir was methodical in everything he did; thus, a number of principles guided all his collecting activities. As early as 1922, he wrote about the importance of collecting only first editions in the best possible condition because of the singular value of having a book in the state in which it had first been made available to the book-buying public, unembellished by, say, a later calf binding or the deletion of labels and advertisements that might tell much of a book's history and how it fit into the period in which it first appeared.

Another guiding principle was to collect only authors that he loved. There were only two important and related modifications of this guideline. One was to stay within sensible financial limits (as his father occasionally had not, to the considerable distress of Sadleir's mother). The other was to collect authors that were not necessarily the prey of most collectors. Obviously this often gave Sadleir a field to himself and added immeasurably to the charm of the chase. Thus he amassed an extraordinary collection of such then neglected nineteenth-century authors as those of the so-called Silver Fork school, Gothic novelists, and entire categories such as the favored reading of mid-century railway travelers, the "yellow-backs," which Sadleir did much to transform into a collectible genre, thus saving

Gothic Romance” in *Things Past* (1944). The vast collections of Victorian fiction resulted in an array of books among which one of the most important bibliographically is *The Evolution of Publishers’ Binding Styles: 1770–1900* (1930), the first of the remarkable Bibliographia series (subtitled “Studies in Book History and Book Structure”) edited by Sadleir and published by Constable. The Victorian fiction collection may also be revisited in essays (collected in *Things Past*) on such now nearly forgotten writers as Archdeacon Francis Wrangham, Mary Elizabeth Braddon, and Rhoda Broughton, along with some more familiar figures including George Eliot and Benjamin Disraeli. Finally, of course, there is his two-volume *XIX Century Fiction: A Bibliographical Record Based on His Own Collections*, a catalogue that is the closest thing we have to a monument to Sadleir’s diligent brilliance as a bookman.

There may be no stone-chiseled monuments to him, but even in his own lifetime Sadleir was recognized for his contributions to bibliophily. John Carter wrote in 1951 that Sadleir had changed “the whole climate of book collecting” and was, in fact, “the most accomplished book-collector of our time.” Criticisms of this or that aspect of Sadleir’s work have, of course, been made, following once again on Sadleir himself who recognized that he was clearing new paths rather than paving them for eternity. What is beyond dispute is Sadleir’s passion for books, a passion that he helped make well-nigh irresistible, even as he offered what is surely one of the most delightful defenses of bibliomania ever written (in *Excursions in Victorian Bibliography*):

Men there are to whom all collecting is folly; others to whom every passion is vile. To the logical asceticism of their private Utopias they are welcome, provided the lover be left to enjoy his mistress, the lepidopterist his butterflies, the bibliophile his books. Even the more subtle critic, who admits the lure of collecting but maintains that the craze of the first edition is senseless hysteria, shall not tempt me to dispute. . . . If we be hystericals, we have at least our weakness in common. Let us therefore shut the door and compare symptoms for we are all fools together.

Lives of the Prophets

An Illustrated Islamic Manuscript

BARBARA SCHMITZ

A survey of the Islamic manuscripts in the Rare Book and Manuscript Library by this writer and a colleague from Hebrew University, Jerusalem, Dr. Rachel Milstein, revealed a copy of *Qisas al-Anbiya (Lives of the Prophets)* dated A.H.982/A.D. 1574 with thirty large miniatures. Part of a 1904 gift by James Dyneley Prince, James Speyer, and Jacob H. Schiff of twenty-two illustrated and illuminated Persian and Arabic manuscripts from the Reinhard collection, the manuscript is today only in fair condition, but its program of illustrations, the majority showing stories of prophets of the Old Testament, makes the codex of more than routine interest.

The manuscript consists of 228 folios of thick polished paper measuring $12\frac{1}{2} \times 7\frac{3}{4}$ inches with a ruled text block, $9\frac{1}{4} \times 5\frac{3}{16}$ inches. Each page has twenty-one lines of prose text written in *nasta'liq* script by the calligrapher Malik Muhammad ibn Darvish Muhammad al-Katib, a scribe whose name is otherwise unrecorded. Folios 1 and 2 are nineteenth-century replacements. The miniatures cover two-thirds to six-sevenths of the text block and extra space is sometimes gained by extending the miniature and its frame into the outer margin of the page. Special features of the miniatures, such as towers, may disappear behind the writing and reappear in the upper margin.

A future detailed publication of the twenty-five known illustrated copies of the *Qisas al-Anbiya*—including discussion of their various authors and texts, illustration cycles, iconographic and stylistic sources, and relationship to other illustrated Islamic texts of the lives of the prophets—is planned by myself and Dr. Milstein. For an English translation of one of the Arab versions of *Qisas al-Anbiya* see Wheeler Thackston's *The Tales of the Prophets of Kisa'i* (Boston,

1978). The following selection introduces the subject matter of the miniatures pictured on the following pages and provides comments on their iconography and stylistic sources.

Folio 7 verso: Four angels bow down to Adam who is enthroned in Paradise. Paradise is conceptualized as a fragrant garden filled with blossoming trees. Adam, dressed as a Persian king with his head surrounded by flames that denote his prophethood, sits crosslegged on a three-panel throne placed on top of an elaborate garden *takht* (platform for sitting) which stands on the most spindly of curved legs. Two angels in the lower corner kneel in adoration before Adam; two standing angels on the left await the prophet's commands.

Folio 19: Nuh (Noah) and his family on the ark afloat in the sea. The old prophet, his head surrounded by flames, sits at the head of the boat facing his numerous family. Four female members of his household sit somewhat apart in the stern. All the figures wear contemporary Persian clothing as found in miniatures produced in Qazvin, then the Persian capital. The silver waters of the sea have tarnished black and the golden sky is filled with chains of knotted blue clouds. Two versions of the ark are shown in miniatures of this period. The more simple is depicted here, a large flat-bottomed boat in which the passengers sit unprotected from the elements. A second type of ark with rows of windows below deck that reveal animals and passengers appears in a *Qisas al-Anbiya* in The New York Public Library Spencer Collection (Pers ms. 46, folio 19).

Folio 36: Ibrahim (Abraham) about to sacrifice his son Isma'il. The blindfolded victim kneels, his two hands tied together and resting on his lap. Ibrahim holding a knife looks over his shoulder at an angel flying toward him holding a ram that God has sent to replace the sacrificial son. The landscape is dominated by a large tree, the hillside covered by large rocks, two of which break through the side ruling. In the Bible Isaac was the favorite child of Abraham; in Islamic lore Ismail, the son of a slave woman, became the link between the great prophet and the Islamic world, and he, rather than his brother, is mentioned in the text.

Folio 50 verso: Zulaykha seeks to detain Yusuf (Joseph). The young woman has fallen to her knees and grasps the hem of the coat of her fleeing beloved. In the background is the palace that she has built for Yusuf, its walls here covered with faience mosaic tiles. In the Islamic world Potopher's wife has a name, Zulaykha, and the story of her love for her slave Yusuf is much more developed than in its biblical counterpart. The iconography for the Columbia University manuscript is very unusual, for it is a rare instance in which a (presumably) Persian artist follows a Bukharan model; the style and the pose are closely related to work by the painter 'Abd-Allah who was active in Bukhara in the mid-sixteenth century. In Islamic lore Yusuf is always portrayed as a dazzlingly beautiful youth; the expression "He's a real Yusuf" (he is very handsome) is one that is commonly heard. Five miniatures illustrate different episodes from Yusuf's life in this manuscript; the iconography for the scenes is borrowed from illustrations of Nizami's popular poetic telling of the story.

Folio 104 verso: Yunus (Jonah) emerges from the mouth of a giant fish. The prophet, half out of the jaws of the fish, is near land with a large gourd plant growing near the water's edge.

Folio 112 verso: King David enthroned, surrounded by an adviser, courtiers, and servants. The walls of the palace show a tile dado, with a painting of animals above it and a central open doorway surmounted by a grilled window, all mirroring actual Persian decoration of the period.

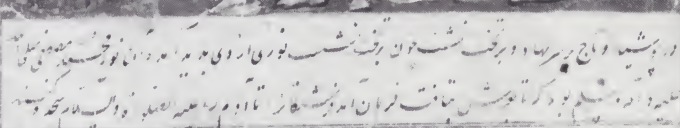
Folio 139 verso: The infant 'Isa (Jesus) in the arms of his mother, Mariam (Mary), questioned by several men. The interrogation takes place within an arched *eyvan* richly adorned with tile mosaic and carpets.

Folio 198: The Prophet Muhammad during his miraculous ride to the heavens (*miraj*) visits al-Aqsa Mosque and prays before the *mibrab* (niche indicating the direction toward Mecca). He is accompanied by four angels and earlier prophets of Islam, symbolized by two rows of flaming pointed halos at the top of the miniature. A large prayer lamp, similar to ones actually used in Turkish mosques

in the sixteenth century, is suspended from the apex of the niche and a small prayer mat with a niche shape within its field lies beneath the lamp.

Other illustrations from the Old Testament in the manuscript include: Adam and Hava (Eve) leaving Paradise; Ibrahim (Abraham) in the midst of flames where he has been thrown by Nimrud; Pharaoh testing the child Musa (Moses) with hot coals; Musa and the burning bush; Musa turning his staff into a dragon that devours Pharaoh's magicians; Musa crossing the Red Sea; King David as he sees Bath Sheva bathing; Sulayman (Soloman) and Bilqis, the Queen of Sheba; the Seven Sleepers of Ephesus; and the prophet Hosei'i (Hosea). Zakariyya (Zacharias), the father of John the Baptist, suffering martyrdom in a tree is a New Testament story represented by an illustration in the manuscript.

The Book of the Prophets also includes illustrations of episodes from prophets who preceded Muhammad as well as scenes from the life of Muhammad, including: the Semetic prophet Hud causing the unbelievers of the city of 'Ad to be thrown into the air; Iskandar (Alexander the Great), usually numbered among the prophets of the Islamic world, watching as his craftsmen build the wall of Gog and Magog; the birth of the Prophet Muhammad; and the flight from Medina to Mecca (*bejira*) during which Muhammad and Abu Talib take refuge from their pursuers in a cave.



جواب داد که قال سوارانی جبل یعنی من الما گفت بر کوه شوم آب طوفان بر من ریخت
 نوح گفت عید السلام لا اله الا الله من امر الله الامن هم یاسپه امر و چنگل عذاب خدا ای تعالی خلاص
 می باشد الا من منادیم ماه و شب بود که زمین چون غبار شد از آسمان آب سر و بارید از زمین



آب که زمین آمد تا بس که بالا کرد و همه کوهها را زیر کرد و اول کعبان رسید شفت پر از آب شد
 که میاید که فرزندش بود که می شود و درین باستان کرد و گشت همه و همه که در اصل مترا بماند گشت

و پس از آنکه به بندگی رسید شیرینت بدو اگه ختم کار و بن رسید و در آنجا بخت
 نمود بر تو که در روزی قیامت در وجه عاصیان باشم و من حاکم فدا شدایم
 و از دم و در آنوقت که من بر خاک نهی تا روی مرا بر منی صبا و اگه هر دو را ندی بخشد و در روز



خداوندی تا قیامت کشم و سیم اگه چون بدو روی و بی من خاست و بی سپهرم سیم و در آنجا بخت

در روز قیامت امارت کان و برین معنی بران سخن گوید اندر کسی که گوید که بران آن بود که بیست
 چون و تمام و زینجا و زینجا بود به حکم بیست و هفت بند زینجا را اکلند و بود زینجا را مشعل است
 که بنام اوی کشیم معصوم و بیست آن بود که حدیثی اندر افتد که بدان از زینجا برده و زینجا جان



نداشت که بیست و دل بر روی نهاد و کاش تمام شد شایان یک و بیست از روی کاش

بس ایشان انهم بنسب خود و در او را بر سوی حیث شد و می میگردد و خدا را می دانند
 یونس علیه السلام را باستان بس خدا می توانی آن را می دانم و او را بخوار و در قاف
 و او را بخشای انداخت و همه اندام وی نازک و ضعیف شده بود که جمل روزی در قاف



خود و او بس خدا می توانی همان ساقی و فضل و حمت خود و درخت که در باغ فرید و درخت
 باران و برگ باران آورده و او را از آفتاب سایه کند و که در او را می دانم و او را بخوار و در قاف

که بگوید ملک ما فراموش بودن گفت علامت ما و شاهی بخت است که آن تابوت که بخت بر
 شمع رت سر و دوش تکان آید آسمان برودند آن تابوت بشما آید و قال من یهیم
 آید ملک آن تا یم آید بخت الله بس حوت آن تابوت بوی باز آمد ایشان خلایک را بخت نشاند

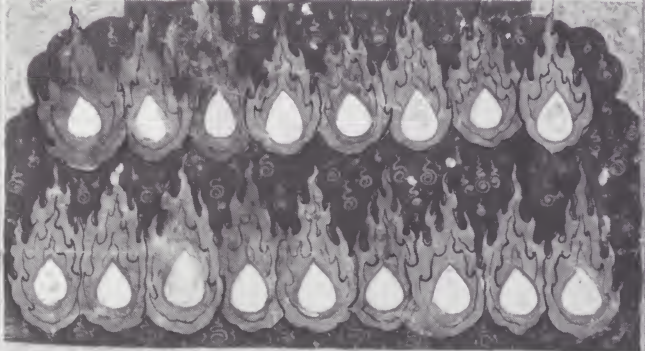


و از باب ایش می بوی سپردند و همه می کشید و شادان کردند و روز دیگر به شادان

چون آن بریدید مستحق عابدان کفشدای سریم تر این یک آید بحقیقت جزین حبیب
 مسکوره و ده و کس قنایو ایما سریم انی لکت بدایس کفشدای خواهر سرین سرت
 سرودیدی خود و ما درت ز نامک و تر این یک آید که تعالی مایحت سرین مکان
 نوک امر اسوره و ما کانت اکب بغیا جانکه سریم را برادری بود سرین نام اورا از بر
 آن خواهر سرین کفشدای آگاه سریم اش رت کرد و یعنی که از سر سید اش کفشد که مارا خوشن



سر از خاک رسد و تو تماشایی و آواز تهران گویند که تو آفرینش را چون بر سحر رسد هم از براق
نزد و آمد هم چو بیل براق را بر دوش بست چون در مسجد رفتیم حیدر پیغمبر از او دیدیم حبش آید و دیگر



بر اسفند که ما اول و ما آخر و بعضی روایات آمده است که خانه‌ای پیغمبران و علمای اسلام
است که در مسجد نبی است و بود در حرم میل بر آفت که امانت پیغمبران کن تا ما از گشت ندیم آن است

Our Growing Collections

KENNETH A. LOHF

Anonymous gift. An important collection of approximately seventy items relating to Joseph Urban has been received from an anonymous donor, including Urban's typewritten scenario, embellished with six detailed watercolor sketches, for the Metropolitan Opera's 1924 production of *Tales of Hoffman*; Hans Christian Andersen's *Fairy Tales* with an extra suite of prints, published in 1910 by M. Munk in Vienna, and illustrated by Heinrich Lefler and Urban; a scrapbook of clippings and leaflets pertaining to the opening of the Wiener Werkstaette showroom in New York in January 1922; and photographs of Urban and his wife, Mary, and of buildings in Florida designed by Urban.

Association of American University Presses gift. The association has donated, for inclusion in the depository set in the Rare Book and Manuscript Library, the sixty-eight volumes that were selected for the 1990–1991 Book Show as being the highest quality books published during that year.

Barrett gift. Mrs. Marie H. M. Barrett has presented letters and documents pertaining to the Hamilton family of which she is a descendant: an autograph letter written by the grandson of Alexander Hamilton, John Cornelius Adrian Hamilton, to his mother, Maria Eliza Van den Heuvel Hamilton, dated Detroit, July 30, 1845; two letters written by Alexander Hamilton (1815–1907) to his father John Church Hamilton, dated New York, June 28 and August 3, 1866, concerning the construction of the Hamilton Building at 229 Broadway in New York City; and a group of documents, both printed and in photocopy, dated 1916, relating to the estate of Adelaide Hamilton, the last child of John Church Hamilton and Maria Eliza Van den Heuvel.

Bronk gift. Mr. William Bronk has presented a collection of thirty-two letters that he wrote to his sister, Elizabeth, during the Second World War while serving in the U. S. Army as a noncommissioned

officer and as a first lieutenant. Written while the poet was stationed at the Bermuda Base Command, Officers Candidate School in Fort Monroe, and Camp Pendleton, the letters include discussions of his training, fellow soldiers, writings, and reading, especially Robert Frost, Eudora Welty, and Katherine Anne Porter; several of the letters include drafts of his poems.

Brown gift. Mr. James Oliver Brown has donated a letter written to him by Herbert Gold, dated August 3, 1991, as well as items relating to Angus Wilson.

Byrd Hoffman Foundation gift. A further group of papers, numbering nearly 10,000 items, of the internationally acclaimed theatrical designer and director Robert Wilson has been received from the Byrd Hoffman Foundation, including: press materials for 1988; research files documenting Wilson's productions of *King Lear*, *The Forest*, and *Parsifal*; files of letters, contracts, scores, and financial papers pertaining to the productions of *Alcestris*, *The Golden Windows*, *Patio*, *Edison*, *Black Rider*, *CIVIL warS*, and *Knee Plays*.

Citizens Union gift. The directors of Citizens Union have donated a further group of the organization's papers, covering the period ca. 1910–1989, and numbering approximately 95,000 letters, memoranda, manuscripts, minutes, New York City Council and New York State legislative records, news releases, and publications. The majority of the items in the gift are biographical sketches of persons who have campaigned in New York City and New York State elections, and these files include correspondence with candidates and statements of their political positions.

Cole gift. Mr. Robert Reed Cole has donated, for inclusion in the Joseph Urban Papers, the 1933 *Year Book of the Architectural League of New York*, which contains a photograph of Urban's set design for the Metropolitan Opera's production of Richard Strauss's *Elektra*.

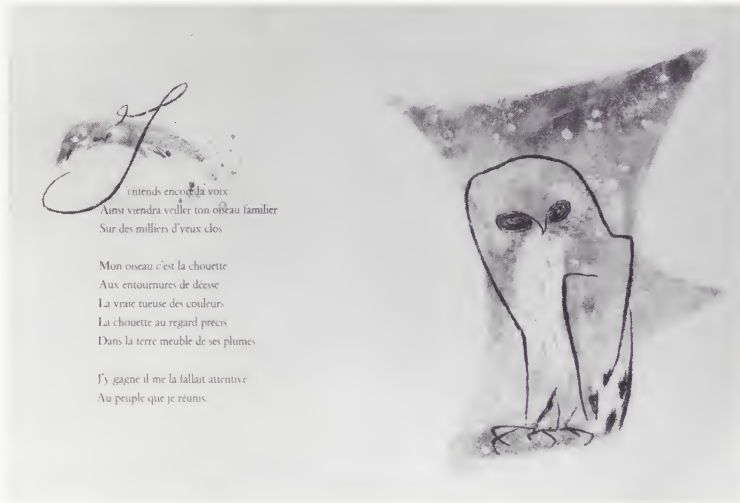
HarperCollins Publishers gift. The publishing house of HarperCollins has added to the various Harper collections more than 150,000 pieces of correspondence, manuscripts, contracts, photographs, and publishing records for the period 1870s to the 1970s,

thus enlarging impressively the research resources pertaining to the history of publishing in New York. Among the author files in the gift are those pertaining to notable American, English, and European novelists, poets, and nonfiction writers, including, among the approximately 2,000 authors, Hilaire Belloc, Ludwig Bemelmans, John Cheever, Joyce Cary, John Dickson Carr, C. Day Lewis, Theodore Dreiser, Patricia Highsmith, Richard Hughes, Fannie Hurst, John F. Kennedy, Martin Luther King, Jr., David Lilienthal, Jacques Maritain, André Maurois, Edna St. Vincent Millay, Vladimir Nabokov, Sylvia Plath, J. B. Priestley, Eleanor Roosevelt, Damon Runyon, Dorothy Sayers, Ignazio Silone, Muriel Spark, Booth Tarkington, H. M. Tomlinson, Mark Twain, John Updike, Cornell Woolrich, and Richard Wright. The gift also includes administrative files concerning both Harper & Brothers and Harper and Row; among them are ledgers of accounts, minutes of the board of directors, departmental memoranda, editorial advisory board reports, financial statistics and reports, marketing files, and research papers pertaining to Eugene Exman's *The Brothers Harper* and *The House of Harper*.

Imerti gift. Professor Arthur D. Imerti has presented a rare and relatively unknown Italian philosophical study, written in a series of six dialogues, on the history of women in society: Lucretio Bursati, *La Vittoria delle donne*, published in Venice in 1621. The copy donated is bound in the original vellum covers.

Kraus gift. Mr. and Mrs. T. Peter Kraus have presented an important and impressive *livre de peintre*, Paul Eluard's *Le Bestiaire*, published in Paris by Maeght in 1948 in an edition of 196 copies, with etchings by the French artist and designer Roger Chastel. The eighty-six etchings in the volume, of which forty-two are illustrated initial letters, were printed in color by Chastel and Jean Signovert on the artist's own press. Writing of the artist's achievement in this volume, Philip Hofer concludes in *The Artist & The Book, 1860–1960*, “Unhindered by other notable bestiaries of the 20th century, Chastel has created a menagerie of freshness and wit.”

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented an impressive portrait head of himself done in 1972 by the sculptor Dr. Ralph Brodsky. Measuring 11 1/2 inches high and mounted on a marble base, the head is installed at the east end of the Lamont Rare Book Reading Room.



The poem "J'entends encore" in Paul Eluard's *Le Bestiaire*, 1948, with an etching of an owl by Roger Chastel (Kraus gift)

Lieberson estate gift. The papers of the late Jonathan S. Lieberson (A.B., 1971; Ph.D., 1978), author, editor, and visiting professor of philosophy at Barnard College, have been received as a gift from his estate. Comprising nearly 5,000 letters, manuscripts, lecture notes, photographs, and memorabilia, the papers document Mr. Lieberson's writing and teaching careers, as well as his work as a contributing editor of the *New York Review of Books* for which he wrote numerous reviews and articles on philosophy, literature, and the arts. The correspondence files include letters from Joseph Alsop, Richard Avedon, Sidney Hook, and Diane Vreeland, among numerous other writers.

Lord-Wood gift. Ms. June Lord-Wood (A.B., 1970; A.M., 1975) has donated a collection of 155 letters, inscribed photographs, biographical material, and clippings relating to the American opera singer Grace Moore.

Marcu gift. Mr. Josif Marcu, resident officer of the military government for Weissenburg and Eichstätt, Bavaria, from November 1948 through October 1949, and a representative of the United States Treasury in Frankfurt during the occupation of Germany, has donated a collection of approximately 2,000 letters, photographs, leaflets, pamphlets, and reports dealing with the Nazi regime, the occupation of Germany, and refugee relief efforts in the Middle East. The correspondence largely details Marcu's efforts to persuade the American Military Government not to issue a weapons permit to a former Nazi who was seeking a position with the newly reconstituted police force. Also included in the gift are materials relating to propaganda and psychological warfare, including leaflets dropped by the Allies over occupied Europe.

Miller gift. Professor Barbara Stoler Miller has donated an impressive wood etching by Barry Moser that was commissioned for the cover of Professor Miller's translation *The Bhagavad Gita: Krishna's Counsel in Time of War*, published in 1986 by Columbia University Press. The etching, measuring 16 by 9 inches, is inscribed to Professor Miller by Barry Moser, and signed and dated 1986.

Mott gift. Mr. Donald N. Mott, on behalf of Howard S. Mott, Inc., has donated a letter written from New York on February 12, 1883, by Hamilton Fish (A.B., 1827; A.M., 1830; LL.D., 1850) to Daniel Ruggles of Fredericksburg, Virginia, in which he discusses "the admission of women to the benefit of co-education in Columbia College by attending lectures and examinations," and of the memorial presented to the Trustees in this regard. Hamilton Fish, secretary of state in the administration of Ulysses S. Grant, continues in this revealing letter to express his doubt that the Board of Trustees will entertain the idea of co-education and of "admitting the two sexes to the same classrooms."

Murphree gift. Dr. Idus L. Murphree (Ph.D., 1953) has donated a letter written by John Dewey to Professor George Holmes Howison, professor of philosophy at the University of California at Berkeley. Dated March 28, 1898, when Dewey was head of the department of pedagogy at the University of Chicago, the philosopher is writing to Professor Howison about his plans for a European vacation.

Nathan gift. Mr. Frederic S. Nathan has presented a group of manuscripts by Benjamin Nathan Cardozo (A.B., 1889; A.M. 1890; LL.D., 1915) who served as Chief Justice of the New York Court of Appeals, 1927–1932, and was appointed by President Hoover Associate Justice of the United States Supreme Court in 1932, a post he held until his death in 1938. The manuscripts presented date from the period preceding his appointment to the Court and include: the autograph manuscript of his Columbia College senior thesis, “Communism,” 1889; the autograph draft of an essay, “The Earl of Beaconsfield: a Jew as Prime Minister,” written in a notebook, ca. 1910; and the typewritten manuscript of an essay, “The Judicial Power in De Tocqueville,” ca. 1922. Mr. Nathan’s gift also contains a group of printed announcements from the various law firms with which Justice Cardozo was associated.

Reese gift. A collection of photographs of Mark Van Doren (Ph.D., 1920; Litt.D., 1960) and several pieces of memorabilia pertaining to the honorary degree citation awarded to Professor Van Doren by the University of Illinois, January 26, 1958, have been presented by Mr. William Reese. Included among the twenty-five photographs are a series taken of Professor Van Doren from 1896, when he was two years old, through the early 1970s, shortly before his death; several of his brother, the critic and writer Carl Van Doren; and a number of group portraits of members of the Van Doren family.

Sabine gift. Mr. William H. W. Sabine has donated a series of items relating to Lord Nelson and Lady Hamilton, including William Beatty’s *Authentic Narrative of the Death of Lord Nelson*, published in London in 1807; an envelope addressed to Sir Horatio Nelson by

Samuel Viscount Hood (1724–1816), an admiral in the British navy who fought in many engagements in the American Revolution; and two illustrated volumes pertaining to Lady Hamilton, J. T. Herbert Bailly, *The Life of Lady Hamilton*, London, 1905, and *Memoirs of Emma Lady Hamilton*, London, 1891, edited by W. H. Long. Among other items donated by Mr. Sabine are letters he received from Governor Thomas E. Dewey and Harold Nicolson; a file of correspondence with The New York Public Library pertaining to William Smith's *Historical Memoirs*; two typescript versions of Mr. Sabine's drama, "Mary Gibbons: The Only Play about George Washington & the Beautiful Girl from New Jersey"; and an autograph letter written by James Caulfield to the English watercolor painter Frederick Nash, dated May 27, 1825, concerning the publication of the latter's drawing of Pancras, Old Church.

Wagner gift. Ms. Susan F. Wagner has donated a typewritten copy of the memoirs, titled "What a Life," written by her late father, Charles A. Wagner (A.B., 1923; A.M., 1925), who had served as secretary of The Poetry Society of America.

Weil gift. Mr. James L. Weil has presented copies of two collections of poems by William Bronk that he published, *Formal Declaration* and *Formalities*. Both of the pamphlets were designed by Martino Mardersteig and printed in 1990 in limited editions of fifty copies by the Stamperia Valdonega in Verona.

Wilbur estate gift. As a gift from the estate of the late Robert L. Wilbur, and through the generosity of his widow, Mrs. Lorraine Wilbur, we have received a collection of correspondence by and relating to the American poet and painter, Weldon Kees, who disappeared in 1955 and is believed to have fallen to his death from the San Francisco Bay bridge. The correspondence with Robert and Lorraine Wilbur, numbering twenty-seven letters and eighteen postcards, covers the period from 1949 until shortly before Kees's death and discusses the artist's reading, the writing of poetry, his current painting, and the work of other poets and artists, among

numerous other subjects; the letters form an extraordinary record of Kees's thoughts and activities during his most productive artistic period. The gift also includes letters from the artist's wife, Ann Kees, his father, John A. Kees, and the typographic designer Adrian Wilson, as well as a group of printed ephemera relating to exhibitions of Kees's artwork.

CONTRIBUTORS TO THIS ISSUE

DAVID ALETHEA, associate professor of philosophy at the University of Hawaii-West Oahu and author of works on Denis Diderot and on the French structuralist movement, had the advantage of numerous conversations with Lewis Galantieri in the mid-sixties.

KENNETH A. LOHF is Columbia's Librarian for Rare Books and Manuscripts.

CAROL Z. ROTHKOPF, a free-lance editor and writer who took her master's degree at Columbia in British literature studying with William York Tindall, is editing *The Selected Letters of Edmund Blunden*.

BARBARA SCHMITZ, whose catalogue *Islamic Manuscripts in the New York Public Library* will appear later this year, is currently preparing a catalogue of the Islamic manuscripts and albums at the Morgan Library and is the recipient of a 1991-92 Fulbright Award for a nine-month visit to India to do research for a book on eighteenth- and nineteenth-century manuscripts and paintings made for the Muslim courts.

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Photography by Martin Messik

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